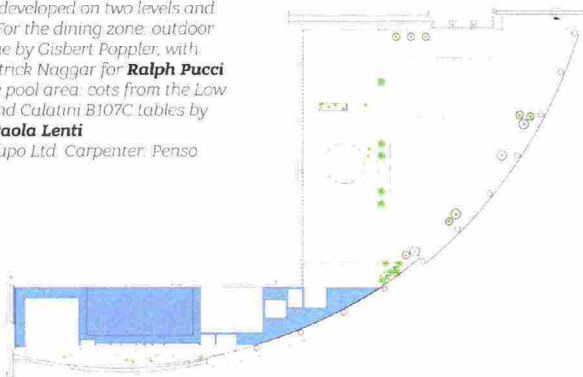


On these pages, views of the top floor (and drawing of the plan) organized in two zones, the dining and pool-sundeck areas, developed on two levels and connected by steps. For the dining zone: outdoor table in volcanic stone by Gisbert Poppler, with Positano seats by Patrick Naggar for **Ralph Pucci International**. In the pool area: cats from the Low collection by Viteo and Calatini B107C tables by Marco Merendi for **Paola Lenti**. Construction: Asaf Lupo Ltd. Carpenter: Penso



food preparation takes on the terse, rigorous image of a stainless steel monolith, with a length of nearly six meters. At the other end of the open space wall paneling appears, forming the backdrop of the dining area and its 'luminous machine'.

Here the pace changes, and the extroverted dimension of the shared space gives way to more intimate levels of circulation and communication. Across a flush-mounted door built into the paneling, one reaches the studio-library, a den-like space that leads to the master suite, the most private zone of the house. After a second door set into the wooden backdrop of the dining

SICILIAN 'DOLCEVITA'

A **setting for living** of dry masonry walls and pure volumes in a citrus grove, in dialogue with the Mediterranean brush, the horizon open to the sea, the **lights** and **shadows** of **Vendicari**

photos Alberto Ferrero
article Alessandro Rocca

The infinity pool made with volcanic stone, the brise-soleil canopy in white coated steel, and the orange trees of the domestic garden. Amidst the trees, a Farniente hammock by Paola Lenti. Lights by iGuzzini emphasize the volumes of the house in relation to the garden and the citrus grove.



Above, the path from the parking area to the entrance of the villa, surrounded by age-old Mediterranean brush. Marco Merendi has inserted the greenery into the project, thanks to the precious contribution of landscape designer Ivan Gallo. Right, detail of the entrance: other stone walls, in dry masonry, and the white stucco walls of the villa. Over the custom door in black sheet metal, the Imu lamp by **Daide Groppi**.



An open, luminous, organized vacation home, made with simple architectural features deployed in a complex manner, drawing maximum benefit from the parts woven horizontally and vertically, inside and outside, between light and shadow, rugged and smooth. A house conceived in terms of contrasts, an alternation of openings, glimpses and views towards the landscape of Vedicari, enclosed by massive stone walls like a bastion of a fortified citadel: the white, precise construction of the villa.

Oppositions, but also illusions, because the enclosure wall, which marks an abrupt, continuous margin towards the arrival zone, is broken into fragments on the other sides, like the forceful remains of an archaeological dig, allowing the boundary between garden and countryside to become blurred and almost vanish. The rugged walls, in dry masonry of local stone, face the brushland of age-old mastics, typical Mediterranean shrubs, which the new architecture has conserved. The horizons open to the countryside are a poetic pause, which in the short curved route between the parking area and the house offer a compendium of the smells and colors of Sicilian nature. Along this short pathway one reaches the entrance: a deep breach, almost a vague Mycenaean remnant, that pierces the thickness of the walls bent in an 'L' towards the inside, leading into the pleasantly shady space of the house. From a setting dominated by the ochre

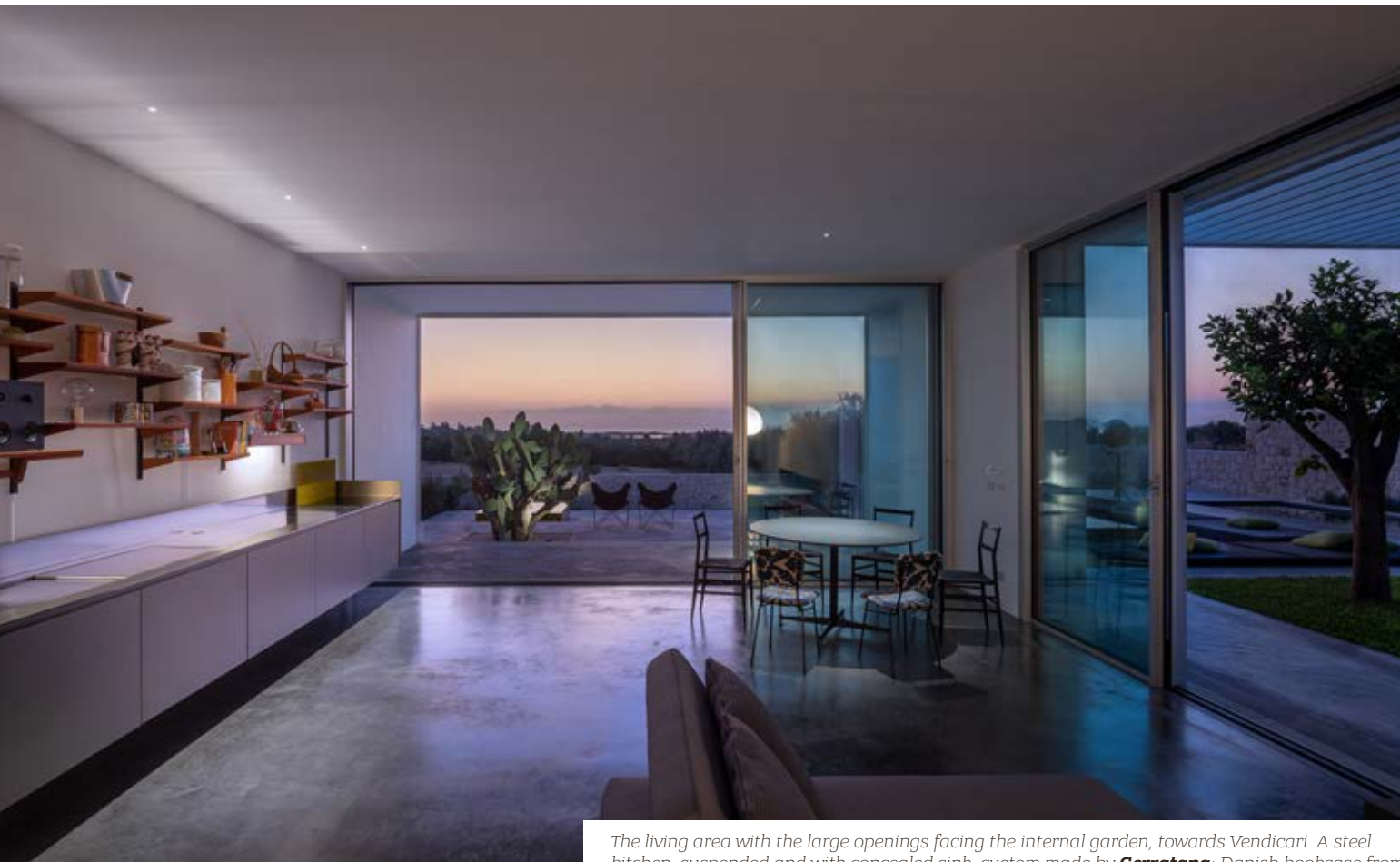
tones of the arid soil and the dark green of the brush, one passes in a ritual atmosphere underlined by the narrowness of the opening to a place of white light, of polished concrete floors, where the full-height openings frame images of the 'courtyard' garden border by the local stone walls: the brilliant green of the orange grove, the vibrant shadow cast on the lawn by the brise-soleil awning, the reflexes of light from the infinity pool and – in the background – the full, spreading luminosity of the nature reserve and sea of Vedicari. "The project stems from my family's passion for Sicily and Vedicari," says the architect Marco Merendi: "the light, the aromas, the view of the sea are the elements that made us fall in love with this place and convinced us to build this house here for ourselves, to enjoy the



The villa incorporates a 'courtyard' garden bordered by local stone walls. The outdoor spaces develop in convivial area for various activities throughout the day: the living area, the sunbathing zone, the orange grove in the shadow, the kitchen counter for aperitifs and dinners with friends. Industrial lamp, custom sofa with colored cushions by **Paola Lenti**, vintage cord chairs and coffee table in **Cementoskin**, made to measure by **Gypsum**. The volume is covered in glazed volcanic stone tiles by **Made a Mano**.

To the side, in the view from above the double structure is visible, composed of the rugged stone wall and the rigorous volume of the white architecture; in the background, the Vedicari Nature Reserve, at a distance of slightly more than a kilometer.





The living area with the large openings facing the internal garden, towards Vendicari. A steel kitchen, suspended and with concealed sink, custom made by **Gerratana**. Danish bookcase from the 1950s, purchased from **Mauro Bolognesi**, Milan; vintage table in volcanic stone and Superleggera chairs by Gio Ponti, **Cassina**. Nulla ceiling lamps by **Davide Groppi**. Below, the corner of the living area organized around a fireplace in lavic stone, with the Agio sofa and pouf by **Paola Lenti**, and the Superloon floor lamp by **Flos**.

Sicily we love." Though with a professional practice based in Milan, in recent years Merendi has done another project in Vendicari, in 2015, where he already had a chance to experiment with the presence of hewn stone walls and white surfaces. In this new project, "the challenge – Merendi explains – was to build a villa of little more than 100 square meters that would seem larger, with an ample space for the living area and the kitchen as the core of the house, including the outdoors in the domestic setting." Sicily, then, where the decisive presence of nature requires the architect to make a specific commitment, to convert the force of the landscape into beauty, energy and comfort. Hence the control of solar radiation, which for many hours in the summer can be far too strong, becomes a theme behind all the design choices: the form of the rooms, the arrangement of the openings, the transition between outdoors and indoors. The most telling example, in this battle



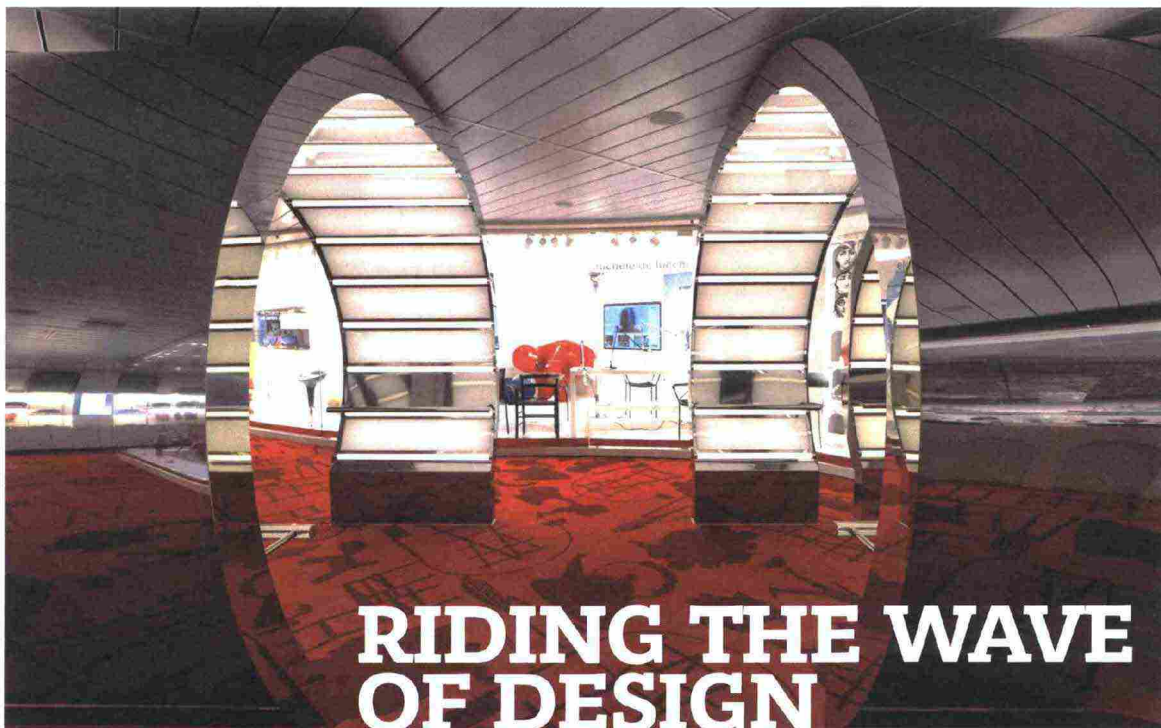
The 'courtyard' garden with the small domestic citrus grove and the sunscreen canopy that extends from the living area to the swimming pool. The level shift of the terrain offers a view of the landscape towards the sea. Custom swing in steel tubing and woven cord, to dangle over the water.



Creative Director **ADAM D. TIHANY**

Projects by Tihany Design, Dordoni Architetti, Rockwell Group, Jeffrey Beers International, Partner Ship Design, Studio Architettura Matteo Vercelloni

Views of CoDe, the museum space (the first on a cruise ship) created by Tihany Design. The exhibit design for the objects and expert curating are by Matteo Vercelloni with Paola Gallo, while the graphic design (also for the red carpeting with thematic motifs) is by Cristina Menotti. Below, the Costa Smeralda on the sea. The bots on the outer deck are from Emu. On the facing page, the Cactus coat rack by Gufram. The overall design of the furnishings also includes contributions by Alessi, Cappellini, Cassina, Dedar, Driade, Flos, FontanaArte, Kartell, Molteni&C, Moroso, Paola Lenti, Poltrona Frau, Roda, Rubelli.



RIDING THE WAVE OF DESIGN



The **Costa Smeralda** of **Costa Crociere** becomes the ambassador of **Italy's Finest** in the concept of art director **Adam Tihany**. With **CoDe**, the first **seagoing museum of Italian design**, and with spaces interpreted by **international designers** and leading companies of **Made in Italy**

*photos courtesy Andrea Martiradonna (CoDe) and Costa Crociere
article Antonella Boisi*

chapters, strategically assembled in precise narrative sequences, emphasized by the graphic design of Cristina Menotti." the architect continues. Hence the showcase of iconic furnishings and complements of Italian design, that of objects for the table and the kitchen, the handcrafted glass of Murano, objects of affection and memorabilia (also of anonymous design), alongside 'theaters' on the masters, the brothers Achille and Pier Giacomo Castiglioni and Ettore Sottsass ("I like to point out that the back of his Carlton bookcase was made with the Bacteria laminate reproduced by Abet Laminati and now in production," Vercelloni says) Then come sections on design on two wheels, the diorama of Italian transport, objects for travel, a virtual bookshelf (set up with blocks of books designed as a series of possible publications on the CoDe Museum), fashion (curated by Augusta Grecchi) and cinema (curated by Roberto Dassoni) But a ship is not only a museum, and through CoDe is the first demonstration that entertainment of a cultural type can become an integral part of the cruise experience, Costa Smeralda is a medium for "an engaging and memorable experience for its guests" in ever accessible space Therefore, in tune with the guiding theme of Italy's Finest, for the overall design of the ship Tihany has orchestrated interpretations of a pool of international designers – Dordoni Architetti, Rockwell Group, Jeffrey Beers International and Partner Ship Design – who have created the collective and

private spaces, with the fundamental contribution of 15 Italian companies – Alessi, Cappellini, Cassina, Dedar, Driade, Emu, Flos, FontanaArte, Kartell, Molteni&C, Moroso, Paola Lenti, Poltrona Frau, Roda, Rubelli – involved in the production of the furnishings, many of which are custom pieces, in a fertile combination of craftsmanship and industrial prowess. The Grand Tour was the theme chosen by the Italian firm Dordoni Architetti to outfit the 2600 cabins and suites located on 11 decks. Each deck is on the theme of one Italian city, with decorative patterns that are then extended to the private spaces of the rooms, translating the idea of bringing "an Italian city into a cabin." The paving created by Michelangelo Buonarroti for Piazza del Campidoglio in Rome, on the other hand, is the source of inspiration for the Colosseo, designed by Rockwell Group at the center of the ship, a theatrical arena on three levels for performances. Symbols of Italian palaces and piazzas with Dolce Vita overtones also bring life to the many entertainment zones designed by the American studio of Jeffrey Beers, including restaurants and bars, the casino and the jazz club, in a tribute to the tradition – also vernacular – of Italian craftsmanship, especially in the sophisticated choices of materials and colors. Influences that the German firm Partner Ship Design has interpreted in other forms and other shared spaces of the ship, with details and figures that range from classical style to pop images and motifs. To each his own kind of beauty ■

Below, the dining room of the Costa Premium restaurant, with Beatrice chairs by Monica Förster for Poltrona Frau. The chandelier is a custom piece by Rockwell Group. To the side, a cabin designed by Dordoni Architetti, interpreting the theme of the Grand Tour and the idea of bringing "an Italian city into a cabin." Molteni&C has produced the custom settee in front of the desk, with an Alessi bowl. Roda has supplied the furnishings for the balconies, Dedar and Rubelli the fabrics and coverings. Lights by Flos

